Scores as a Boy

ACTING SAVES DAY FOR GOODWAN PLAY

"The Man Who Stood Still" Enjoyable Despite Its Flaws.

HUMOR AND PATHOS IN EQUAL PORTION

Louis Mann Creates a Singularly Human Character in That of John Krauss.

"The Man Who Stood Still," which opened at the Columbia Theater last evening, is a play structurally weak, made thoroughly enjoyable by excellent acting. Louis Mann bore the brunt of its redemption, and sharing his task in almost equal part were Mathilda Cot-trelly, Louis Hendricks, and John Charles. Others in the cast served faithfully, but not so successfully.

'If a thing don't go in this country "If a thing don't go in this country it ain't no use," quoth the John Krauss created by Louis Mann. So John, the man who stood still for nearly twenty years, found himself warped, eccentric,

him of his daughter and his money. Young MacFerguson turned out to be a bad one," and later it developed the marriage was a mock ceremony. Krauss steeled his heart against his daughter when she returned to him and stood his ground until her little child made friends with him. Acting Hides Faults.

On paper this is wholly conventional in the hands of its interpreters it In the hands of its interpreters its banality is hidden behind singuarly human creations.

The denouement is worse than hack neved. It is improbable. Krauss has wanted to forgive his daughter, he has neyed. It is improbable. Krauss has wanted to forgive his daughter, he has hated the MacFerguson tribe with the bitterest hate his soul could muster. So it is wrenching the main beam of the play to make this old man capitulate because of MacFerguson's child when he refused the overtures of his daughter.

A large part of an audience may not know what is wrong when an author deserts his theme, but all of them feel it. This author, Jules Eckert Goodman, sets forth very early that his play is to deal with the battle of Krauss against a world moving faster than he. Until the end of the second act he adheres to his text. In the third he takes a new tack and touches on the race question. This comes about through the opposition of Spiegel, Krauss' friend, to the marriage of his daughter to a Hebrew. Then there is a long struggle in the fourth act to bring the play back to its old channel. The third act is distracting, and the fourth is weak. The character of John Krauss, portrayed by Mr. Mann, had all the finality that the play lacked. Mr. Mann has a power closely akin to that of David Warfield to bring humor and pathos in very close succession. Like David warfield, he does it by a slight change in intonation. He falls short of Mr. Warfield in his dramatic moments.

Play Is Patchwork.

the cast. She failed to raise it as fa out of the ruck as she might have don Her acting is conscientious, but too me

The play is not all pathos and humor of the quieter kind. The pinochie game is a rich desert of farce of the side-splitting kind. In itself it is worth while, and it has more excuse for obstructing the action than several other interpolations.

These flaws, it is fair to say, did not chill the reception accorded Mr. Mann. They did not substantially mar the enjoyment of the performance.

J. R. HILDEBRAND.

DR. HARVEY WILEY HAS NEW SUBJECT

Food Expert Talks Before the American Statistical Association.

The much mooted questions, "What is whisky?" or "When is benzoate of soda?" have been dropped from the repertoire of Harvey W. Wiley, chief chemist of the United States. These two decrepit, overworked conundrums have given place to a new theme, and nowadays when the doctor is asked for a few well spoken and carefully selected words, he reaches out and grasps the occasion by the hand-jus as he did in the benzoate and whisky days-and makes a few remarks on "The Terrible Consequences of After-Dinner Speaking for American

At least, that was what the doctor talked on at the dinner given by the American Statistical Association at the Ebbitt House last night. Dr. Wiley was the guest of honor, the dinner being given by the association to the members of the American Government Accountants and the American Public Health Association.

Dr. Le Grand Powers was toastmaster, and among those present were Dr. Gardner T. Swartz, secretary of the Rhode Island State board of health: Dr. Frank P. Foster, editor of the New York Medical Journal; State Registrar F. L. Watkins, of Columbus, Ohio; S. J. Byrne, registrar of records, Brooklyn, N. Y.; Director of Census E. Dana Durand, and Dr. Gressy L. Wilbur and William M. Steuart, census chief statisticians. At least, that was what the doctor

One Cough

A cough, just a little cough. It may not amount to much. Or, it may amount to everything! Some keep coughing until the lung tissues are seriously injured. Others stop their cough with Ayer's Cherry Pectoral. Sold for seventy years. How many years have you known it?

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"KITTY GREY" PROVES RIGHT FOR CAPITAL

At Last There Comes an English Musical Comedy That Is Worth Importing-Mr. Huntley and Miss Sanderson Score.

an opportunity last night at the National Theater of seeing the most recent of London's musical comedy suctional Theater of seeing the most recent of London's musical comedy sucting details are slurred over and the cesses, "Kitty Grey," with Miss Julia Sanderson in the title role and George P. Huntley as the star attraction. 'Delicious' was the expression of one

nthusiastic woman as she came out of the theater, and doubtless this comes ear expressing the verdict of most of those who saw the performance. While there is much left to the imagination in the unfolding of the plot and a cool after analysis shows many minor defects, there is one reason, without seek-ing for others, why these shortcomings are willingly overlooked. That reason is found in the comedy work of Mr. Huntley,

Best known to the American public by his appearance in the "Three Little leaves her and goes to London to se Maids" with Edna May, Mr. Huntley his enamorata. Made suspicious by let entered upon this tour with the reputation of being a favorite comedian of the English stage. Judging from the reception given him since his arrival and the enthusiastic greeting he re-ceived in the Capital last night, this proud, but kindliness and a native grain of humor remained. And the neighbors called him "Old Dutch Stiff" and "Big Dutch Lobster."

His rival, MacFerguson, ruined his business and MacFerguson's son robbed him of his daughter and his monay.

THE CENTRAL INTEREST.

"Are you his wife?"
"No, his landlady."—Pele Mele.

"Come, quick, doctor, there is a man upstairs who has swallowed a 20-franc

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HIGH CLASS BILL

Washington theatergoers were given all who had not already "fallen" for

pears a little overdone.

The plot of the comedy is simple, but the details are slurred over and the gaps must be filled in by the imagination. Like many musical shows the situations frequently are impossible. It is hard to 'magine, for instance, a meek and devoted wife, with a penchant for tracts and religion, remaining quietly, although very angry, while the charming actress gives her an object lesson in how to keep a man in love with her, using the listener's husband for the object lesson. This and other like situations are mere trifles and the plot is clearly enough defined for one to keep track of it without mental effort.

Synopsis of Plot. Synopsis of Plot.

The story is all about the love of the young Lady Binfield for her husband and his infatuation for the actress, Kitty Grey. Using business as a plea, he ters from friends and by a telegram from his man of business, she follows him to London and appeals to Kitty Grey, keeping her identity secret. Things turn out right, but not until the Earl of Dulston (Mr. Huntley), a deligatfully thick-skinned and stupid Englishman, has had a number of opportunities of stumbling in and mixing things up.

longs the credit of originating the English "Silly Ass" that imitators have made so familiar during the last few seasons, but there is only one Huntley, and his comedy is scarcely imitable.

Monologue Makes Hit.

From the first he is funny, but his monologue in the second act, in Kitty Grey's dressing room, when he takes the audience into his confidence, is the best of it all. He has a way of interrupting himself and asking the audience to pardon him, just as if he were really talking to each one present, that won over in the confidence in the second act, in Kitty Grey's dressing room, when he takes the audience into his confidence, is the best of it all. He has a way of interrupting himself and asking the audience to pardon him, just as if he were really talking to each one present, that won over in the confidence is a large one and gives excellent support. The big chorus and the stunning costumes and stage settings, add much to the comedy.

"LADY BUCCANEERS" CHASE'S OFFERING SEEN AT THE LYCEUM

One continuous round of high-class "Joe" Watson and Helen Van Burel entertainment is the offering this week are the stellar attractions of "The Lady at Chase's. There is hardly a dull mo-Buccaneers," at the Lyceum this week ment during the program, and with the The show is the usual two-act burles many encores demanded it was vir-

many encores demanded it was virtually two shows in one.

Viola Black and her company of comedians present a mirth-provoking modern comedy sketch, entitled "In The Subway," and clean fun, fast and furious, prevails. The scenic effects are right up to the minute, and the comedy funny in the extreme.

The appearance of the writer of popular songs, Gus Edwards, was the signal for an outburst of applause. He generously responded with several new numbers and many of the old favorites.

e was ably assisted by a young lady and a juvenile. Lee Edwards was at the piano.

Hebrew. Then there is a long struggle in the fourth act to bring the play back to its old channel. The third act is distracting, and the fourth is weak.

The character of John Krauss, portrayed by Mr. Mann, had all the finality that the play lacked. Mr. Mann had all the finality that the play lacked. Mr. Mann had a power closely akin to that of David Warfield to bring humor and pathos is very close succession. Like David Warfield to bring humor and pathos is neither than the play lacked. Mr. Warnfield in his dramatic moments.

Play is Patchwork.

The play shows every evidence of being rewritten in parts, and this may account for the curious crazy quilt effect. But whoever wrote the lines for Mr. Mann and for Madame Cottrelly showed literary power above that of the average playwright. The lines he puts in Mr. Mann's mouth are terse and to the point. The speech he gave Madame Cottrelly in the third act, supplemented by her spends of the evening's acting.

Miss Emily Ann Wellman was handicapped by the most impossible part of the cast. She failed to raise it as far out of the ruck as she might have done.

Hence The Leo Carillo, as a monologuist, stands in the front rank of dialect story tellers and imitators. His Chinese he puts in the front rank of dialect story tellers and Edwards was at the plano.

At the Gayetty-Rice and Barton's Extravaganza Company is the final story tellers and barton's Extravaganza Company is the final story tellers and Edwards was a dialect story tellers and Barton's Extravaganza Company is the plano in the front rank of dialect story tellers and Barton's Extravaganza Company. Barton the final story is the final story is the dialect story tellers and Barton's Extravaganza Company. Barton the final story is the final story is the dialect story tellers and Barton's Extravaganza Company. The ganza Company is the final story is the final story

nearance this evening.

The new production is said to be staged on an elaborate scale and this is staged on an elaborate scale and this is the reason given for the delayed opening. In the cast are Louise Dresser, Connie Ediss, and Alexander Clarke.

Emerson. You won't take "No" for an answer.

Boston Child—And yet it was that same trait in father which led you to marry him.—Life.

STILL A FAVORITE IS "THE SQUAW MAN"



Priced Theater. Accorded a sincere welcome, "The Squaw Man" revisited Washington last

vening, this time at the Academy.

The story is an old one, that of on man's love for another's wife. For the criticisms, the concersus of opinion sake of the wife he shoulders the blame seems to be that its atmosphere and for her husband's embezzlement and subsequently leaves England for the far Western section of the United States. Then follows a dreary existence on the prairies, brightened after several years by marriage to Naturich, an Indian squaw. Little Hal is born. He is the one thought of his squaw man father. A messenger from England brings the news that the husband of his earlier sweetheart is dead, at the same time entreating the squaw man to return and claim the hand of the woman for whom he sacrificed so much.

In the excitement of the news he stands as if in a trance, then pictures aloud his return to home, his love for the woman he bad left in England.

Little Hal brings him back to the reality. He is a squaw man. He is a father. The arrival of the English train and the woman deepens his misery. In explanation he faces the crowd and lays bare his life in the West, at the same time vowing his duty to his Indian squaw. Little Hal if he character upon which the crisis hinges. He must be taken back to England, educated, and reared in keeping with the father's former station in life. The squaw man consents. He throws himself to the ground. With no understanding of it all, the mother watches the departure of the train bearing her baby away. Her Indian defiance, determination, is aroused within her. She obtains a pistol and kills herself. Her husband is free.

The cast is one of the best seen at the Academy this season. Frank Petley portrays the squaw man. Helen Chieffo scored as Little Hal.

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JUST LIKE FATHER.

NEW PLAY "ISRAEL"

.Incident. NEW YORK, Oct. 26.-Though Henri Bernstein's "Israel," which had its first production at the Criterion last night, neets with unusual praise in today's theme are too foreign to appeal strongly to American theatergoers, "Jew baiting" plays a prominent part in the play and the usual French incident of illegitimacy is the hinge upon which the play turns.

The company, with the exception of Constance Collier, proved somewhat discontinuous

AMUSEMENTS.



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The company, with the exception of Constance Collier, proyed somewhat disappointing. The dust in the play served vividly to recall to the audience that Bernstein, the author, was only yesterday challenged to a duel by M. Chevassu, a French dramatic critic. and fragrance to the breath.



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